



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Fisica e Chimica - Emilio Segrè
ACADEMIC YEAR	2020/2021
MASTER'S DEGREE (MSC)	CULTURAL HERITAGE CONSERVATION AND RESTORATION
SUBJECT	HISTORICAL-ARTISTIC RESEARCH METHODOLOGY
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	50687-Attività formative affini o integrative
CODE	16600
SCIENTIFIC SECTOR(S)	L-ART/04
HEAD PROFESSOR(S)	AUF DER HEYDE CARL Professore Associato Univ. di PALERMO ALEXANDER
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	102
COURSE ACTIVITY (Hrs)	48
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	5
TERM (SEMESTER)	1° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	AUF DER HEYDE CARL ALEXANDER Friday 11:00 13:00 Microsoft Teams (stanza «Storia della critica d'arte, Letteratura artistica ...»). Codice di accesso: glcc37n

DOCENTE: Prof. CARL ALEXANDER AUF DER HEYDE

PREREQUISITES	Students are expected to have basic knowledge in the fields of ancient, medieval, modern and contemporary art history, and of conservation history. In case the student is lacking elementary knowledge in these areas, the teacher will indicate integrative readings that can supplement and facilitate the achievement of the course's didactic goals.
LEARNING OUTCOMES	KNOWLEDGE AND ABILITY OF COMPREHENSION The goal of the course is to provide students with basic concepts of art-historical research in order to place Cultural Heritage objects in a suitable art-historical and cultural context. CAPACITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability in the use of the most common iconographical and bibliographical resources in order to enhance the art-historical, cultural and anthropological understanding of artefacts. MAKING JUDGMENTS Ability in the choice of a suitable methodological approach to define the cultural value of an object. MAKING JUDGMENTS Being able to explain the basic concepts of art historical methodology with the current technical terms. LEARNING CAPACITY Being able to explore topics through specific scientific articles of the matter and to follow seminars and insights as part of the art-historical research.
ASSESSMENT METHODS	The evaluation of student learning requires the possession of the skills and knowledge of the subject matter of the course as well as the ability to apply them to historical understanding of Cultural Heritage. In addition, it verifies the possession of property of scientific language and of exposure capacity. The student assessment is performed through a skill prove (classroom discussion of a critical reading assigned by the course teacher) and an oral examination. The evaluation of each test ranks between 18 and 30 cum laude. Therefore, the final evaluation of the overall course is composed by the skill prove's evaluation (25 %) and the oral exam's evaluation (75 %). The student will pass the examination if he/she has at least the score of 18/30 in each test. Different ranking of final evaluation will be done as detailed in the following: 1) Basic knowledge of topics and limited capacity of processing knowledge and of correlation among the various topics for application to the issues of Conservation and Restoration of Cultural Heritage. Sufficient capacity analysis of the proposed phenomena. Sufficient judgment ability and exposure of the pursued procedure (rating 18-21). 2) Rather good knowledge of topics and good capacity of processing knowledge and of correlation among the various topics for application to the issues of Conservation and Restoration of Cultural Heritage. Rather good capacity of analysis of the proposed phenomena. Rather good judgment ability and exposure of the pursued procedure (rating 22-24). 3) Good knowledge of topics and ability in processing knowledge and of correlation among the various topics for application to Conservation and Restoration of Cultural Heritage. Good capacity of analysis of the proposed phenomena. Good judgment ability and exposure of the pursued procedure (rating 25-27). 4) Excellent knowledge of the topics, excellent and prompt capacity of knowledge processing and of correlation among the various topics for application to the issues of Conservation and Restoration of Cultural Heritage even to contexts different from those proper of the course. Very good capacity of analysis of the proposed phenomena. Very good judgement ability and exposure of the pursued procedure (rating 28-30). 5) Excellent knowledge of the topics, excellent and very smart capacity of processing and of correlation among the various topics for application to the issues for Conservation and Restoration of Cultural Heritage even to contexts different from those proper of the course. Excellent capacity of analysis of the presented phenomena. Excellent judgement ability and exposure of the pursued procedure (rating 30 cum laude).
EDUCATIONAL OBJECTIVES	The aim of the course is to provide a basic knowledge of the principal methodological tools indispensable to any operator of the Cultural Heritage when it is necessary to give an appropriate historical-artistic placement of an object. Specifically, the module aims at integrating technical-scientific knowledge with historical-artistic skills that help to understand the contextual meaning of Cultural Heritage. This kind of competence is an indispensable prerequisite for the proper use of Cultural Heritage.
TEACHING METHODS	The course is semestral and it will be held during the first semester of the fifth year. The teachings are almost exclusively frontal lectures, field trips are also

	scheduled.
SUGGESTED BIBLIOGRAPHY	1) La storia delle storie dell'arte, a cura di Orietta Rossi Pinelli. - Torino : Einaudi, 2014, SOLO le pp. 180-490. - ISBN: 978-88-06-21461-6. 2) UN volume a SCELTA tra i seguenti: - P. Barocchi, Storiografia e collezionismo dal Vasari al Lanzi, in Storia dell'arte italiana, Torino, Einaudi, II, 1979, pp. 5-81; - M. Baxandall, Forme dell'intenzione: sulla spiegazione storica delle opere d'arte, Torino, Einaudi, 2000; - F. Bologna, Dalle arti minori all'industrial design, Bari, Laterza, 1972; - E. Castelnuovo, Arte, industria, rivoluzioni: temi di storia sociale dell'arte, Torino, Einaudi, 1985 [Pisa, Edizioni della Normale, 2007]; - E. Castelnuovo, La cattedrale tascabile, Livorno, Sillabe, 2000; - H. Focillon, La vita delle forme [1934], Torino, Einaudi, 1985; - D. Freedberg, Il potere delle immagini. Il mondo delle figure, reazioni e emozioni del pubblico [1989], Torino, Einaudi, 1993; - M.J. Friedlaender, Il conoscitore d'arte [1946], Torino, Einaudi, 1955, oppure Milano, TEA, 1995; - E. Gombrich, Arte e illusione: studio sulla psicologia della rappresentazione pittorica [1959], Torino, Einaudi, 1965; - E. Gombrich, A cavallo di un manico di scopa: saggi di teoria dell'arte [1963], Torino, Einaudi, 1971; - E. Gombrich, L'uso delle immagini. Studi sulla funzione sociale dell'arte e sulla comunicazione visiva, Milano, Leonardo, 1999; - F. Haskell, Le immagini della storia: l'arte e l'interpretazione del passato [1993], Torino, Einaudi, 1997; - E. Kris-O. Kurz, La leggenda dell'artista [1934], Torino, Boringhieri, 1980; - G. Kubler, La forma del tempo. La storia dell'arte e la storia delle cose [1962], Torino, Einaudi, 1980; - R. Longhi, Opere complete, Firenze, Sansoni, 1961-1984; - O. Pächt, Metodo e prassi nella storia dell'arte [1977], Torino, Bollati Boringhieri, 1994; - E. Panofsky, Idea. Contributo alla storia dell'estetica [1924], Firenze, La Nuova Italia, 1952; - E. Panofsky, Studi di iconologia. I temi umanistici nell'arte del Rinascimento [1939], Torino, Einaudi, 1975; - E. Panofsky, Il significato nelle arti visive [1955], Torino, Einaudi, 1962; - N. Pevsner, Le accademie d'arte [1940], Torino, Einaudi, 1982; - G. Previtali, La fortuna dei primitivi: dal Vasari ai neoclassici, Torino, Einaudi, 1964; - G. Previtali, La periodizzazione della storia dell'arte italiana, in Storia dell'arte italiana, 1: Questioni e metodi, Torino, Einaudi, 1979, pp. 3-96; - G. Romano, Studi sul paesaggio. Storia e immagini, Torino, Einaudi, 1978; - J. von Schlosser, La letteratura artistica [1935], Firenze, La Nuova Italia, 1964; - M. Schapiro, Per una semiotica del linguaggio visivo, Roma, Meltemi, 2002; - M. Schapiro, Stile, Roma, Donzelli, 1995; - B. Toscano, Scritti brevi sulla storia dell'arte e della conservazione, Libro.Co Italia, San Casciano Val di Pesa / Università di Roma Tre, 2006; - E. Wind, Arte e anarchia [1963], Milano, Adelphi, 1968; - R. e M. Wittkower, Nati sotto Saturno. La figura dell'artista dall'antichità alla Rivoluzione francese [1963], Torino, Einaudi, 1968; - R. Wittkower, La scultura raccontata da Rudolf Wittkower. Dall'antichità al Novecento [1977], Torino, Einaudi, 1985.

SYLLABUS

Hrs	Frontal teaching
2	Course introduction, explanation of the bibliography and of the assessment methods.
2	Research tools for art historians: 1. bibliographies
2	Research tools for art historians: 2. Picture libraries.
2	Research tools for art historians: 3. Archives
2	How to write a scientific paper: 1. Text
2	How to write a scientific paper: 2. Paratextual elements
4	Epochs, nations, styles (1815-73)
4	Art history between nation-building and formalist approaches (1873-1912)
4	Art history as an institution: universities, museums and specialized fields (1912-45)
2	The community of art historians around 1945: diasporas and rebirths.
4	Art historical methodologies after '68
Hrs	Practice
4	1. Discussion of student readings

Hrs	Practice
4	2. Discussion of student readings
4	3. Discussion of student readings
2	4. Discussion of student readings
4	5. Discussion of student readings